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of white stone, and the house was full of windows, as high as I could see. I could not see to the top of the house. All the windows were full of little children. I didn't see any grown folks there I expect, what I see and know in this world, they are powerful scarce up there in Heaven."

Roland Steiner.

GROVETOWN, GA.

THE BALLAD OF SPRINGFIELD MOUNTAIN. — In reply to the request for further information regarding this ballad, of which two verses were given in an article on "Early American Ballads," printed in No. 47 of this Journal (vol. xii. p. 242), a number of versions have been communicated the printing of which is of necessity deferred until the next number. Transcripts of the melody are particularly desired.

LOCAL MEETINGS AND OTHER NOTICES.

CINCINNATI. — *December, 1899.* The Cincinnati Branch of the American Folk-Lore Society met at the house of Prof. Charles L. Edwards on the evening of December 13. The secretary being absent, the President appointed Mr. Hahn as secretary *pro tem.* The minutes of the previous meeting were read and accepted. The programme for the evening consisted in a presentation of Japanese melodies, ceremonies, and folk-lore.

Japanese airs were rendered on the violin by Miss Thral, with piano accompaniment by Mrs. Edwards. The consecration ceremony customarily performed over the hearth of a new home in Japan was carried out by Mrs. Sugimoto over the hearth of the house. The paper, also by Mrs. Sugimoto, was devoted to Japanese mythology.

In the ceremonies of house-consecration, the man of the house, whose place the celebrant took, kneels before a very low table, after the Japanese pattern, on which are placed three bowls, one of wine, two of salt. The wine is sprinkled on the hearth, the breath of the performer being purified by sacred paper. After this, the master of the house, followed by a priest of the temple and by the other members of the family, whose breath has been made pure in a similar manner, in succession throw a pinch of salt over each shoulder twice, clap their hands three times, and withdraw to another part of the room.

The paper on mythology set forth that, according to Japanese myth, there are in the highest heaven five gods. The first is called the Centre God; the second, the High Spirit God; the third, the Heavenly Spirit God; the fourth, the Evermore God; the fifth, the Beautiful Reed God. These seem to symbolize periods of time in the material development of the people.

There are seven gods of Heaven; namely, the Beginning-Nature God, the Hammering-Nation God, the Marsh God, the Boiling-Earth-and-Sun God, the Great-Gateway God, the Reverent God, the Izanagi God and Izanini Goddess. The first three or four are thought to represent stages in the history of men; the others are associated with conditions of the earth, or with mythical characters and events.

There are five gods who are forefathers of the emperors, whose names by interpretation signify the Rich Rice Ear God, the Pestle God, the Fire God, the Not-yet-thatched God, the Jinimy God, who was the first Mikado, said to have reigned 2559 years ago.

The stories of these gods and goddesses resemble in great part the Greek myths, both in their close portrayal of human life and in the nature of the superhuman feats they accomplish.

The effect of such a presentation as that of Mrs. Sugimoto could not but be to create a broader judgment of human affairs, and to enforce a perception of the common end and purpose of the religions of humanity.

January 10, 1900. The Cincinnati Branch assembled at the rooms of the Woman's Club. The meeting, which was open to visitors, was well attended. After the business session had been concluded, the President introduced the speaker of the evening, Miss Alice C. Fletcher, of Washington, whose subject was "The Relation between Indian Story and Song." The musical illustrations of each emotion and sentiment were played on the piano by Mrs. Edwards. Miss Fletcher showed how the ear of the people corresponds to the complex harmony of overtones when they sing in unison, and explained that worship and rehearsal of heroic or pathetic events by accurately reproduced story and song, often handed down from generation to generation, permeate their life, speech, and custom. It was shown that they sing on the hunt, when in danger, when seeking healing herbs, and when planting. The permanence of the songs is proved by comparing records taken at long intervals. Each type of song was illustrated, with the assistance of Mrs. Edwards; namely, songs of heroes, of tribal prayer, of the maturing child, of women on behalf of the fighting warriors, and descriptive of events.

C. W. Hahn, Secretary pro tem.

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE, SECTION H, ANTHROPOLOGY. — The forty-ninth meeting of this association will be held in New York, N. Y., June 25-30, 1900. Mr. Amos W. Butler will preside over the section of Anthropology. Titles of papers should be sent to the secretary of the section, Mr. Frank Russell, Cambridge, Mass., at an early date, in order that they may be included in the provisional programme to be issued in May.

AMERICAN FOLK-LORE SOCIETY. — An opportunity will be given to members to present papers in joint session with Section H, A. A. S. Titles of papers may be sent to the Permanent Secretary, W. W. Newell, Cambridge, Mass.